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Klingberg's Adaptation Procedures Used while Translating English Short Stories into Arabic by Undergraduate Students of UST, Taiz, Yemen(*)

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Abstract

This study aims at identifying the use of Klingberg's adaptation by undergraduate students of UST, Taiz, Yemen. Besides, it explores the problems encountered by undergraduate students of UST and presents solutions for these problems. This study has used the analytical approach. The tool for collecting the data is a test of eight sentences selected from three English short stories: *The Tell Tale Heart* by Edgar Allan Poe (1843), *The Killers* and *Today is Friday* by Ernest Hemingway (1977). The sample of the study consists of twenty participants of level four at UST. The study concludes that student translators succeeded in using Klingberg's adaptation procedures with variant percentages. The mostly used procedure by UST student translators is 'substitution of rough equivalence in the culture of TL'. The less commonly used procedures used by the UST undergraduate translators are 'explanatory, deletion and addition'. The study also concludes that Klingberg's procedures help translators overcome the difficulty of translating culture in the genre of short stories, not only in translating children's literature as proposed by Klingberg. The study has found that literal translation is mostly a mistake committed by the sample of the study. This study introduced some solutions for the problems encountered by the undergraduate student translators at the UST, Taiz, Yemen.

Keywords: Translation, Adaptation procedures, Klingberg, Short stories, Undergraduate Students, UST.

Introduction:

Translation is a field of various strategies. In addition to word-for-word and sense-for-sense strategies, the translator may use a variety of strategies that differ in importance according to the contextual factors of both the ST and the TT. The present study investigates the use of adaptation procedures used by translators to work on changing the content and the form of the ST in a way that conforms to the rules of the language and culture in the TL community. In general, these procedures of adaptation are used effectively to deal with culturally bound words/expressions, metaphors and images in translation. That is, the translator resorts to rewriting the SLT according to the characteristics of the TLT. In short, undoubtedly, according to Zakhir, M. (2009), adaptation enhances the readability of the TT in a way that helps receptors comprehend the ST ideas, images, metaphors and culture through their own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators. However, the latter two types are still the subject of much debate, especially for those who defend the idea of fidelity in translation.

The concept of adaptation was widely circulated from the late seventeenth century on. It was not considered a taboo to tamper with the work of a literary genius. To some scholars, adaptation, in its guise of rewriting, had become an object of contempt and a symbol of an earlier age's literary failings. This contempt, focused on the previous age's insertion of non-Shakespearean language or into Shakespeare's golden words, depends upon a changed vision of literature in which the text is fixed and cannot, or should not, be changed. Surprisingly little attention has been paid to these questions and to the adaptations themselves, and until recently it was common to look back to the restoration as a time when the public taste was so debased that the genius of Shakespeare's plays was unappreciated unless it was 'improved' (Marsden J., 1995).

Culture and Translation:

The relationship between culture and translation is interrelated to each other and they go hand in hand. It helps bridge the gaps that different languages might create. In the early stages of translation theory, a language-defined translation replaces a text in one language, with the two texts having approximately the same meaning. The main emphasis is the linguistic and the semantic aspects of translation, whether in the process of the product or not.

The meaning in translation has always been problematic; what meaning is intended? Is it semantic, pragmatic, cultural or social? Nowadays translation is rarely envisaged without one taking into account the source culture and the target culture. Can culture be translated? Can a text be translated isolated from its culture? It is a linguistic fact recognized by every scholar that language is interwoven with the threads of culture, and it is difficult, probably impossible, to separate the two. A translator is a cultural mediator, who can move from the source culture to the target culture choosing as much as he/she thinks appropriate to serve the aim of the translation. He/she translates the content and the style of the source text and introduces these into the target text.

Translation is necessary for the spread of information, knowledge and culture. Deka, B.(2020).

Problem of the Study:

Translating culture is one of the problematic issues in translation especially in literature. Adaptation is the best strategy of translation to overcome the problem of translating culture. However, some translators whether professional or lay translators are not capable enough to utilize this strategy to transfer culture in some genres of literature like short story. A Short story is a compact form of literature which makes it difficult to adapt cultural issues or terms. This is due to the lack of adequate knowledge about cultural context differences between the source language (SL) and the target language (TL). The procedures of adaptation require creativity and cultural awareness. If translators fail to express them, the translated text loses its meaning, intended emotion and message. Many student translators struggle to apply these procedures effectively. This struggle often results from insufficient training in cultural competence, limited exposure to literary analysis or the overemphasis of using literal translation. Such a problem of applying adaptation procedures proposed by Klingberg is worthy of investigation in case of different cultural backgrounds.

Significance of the Study:

Many translators have used adaptation in translating literature. Moreover, as an analytical study, this study presents the use of the procedures of adaptation by students while translating some selected cultural sentences from English stories into Arabic. However, adaptation has many procedures in translating short stories, The study focuses only on Klingberg's adaptation

procedures. This study is significant to develop translators' knowledge of to apply effective adaptation procedures. This study is significant for those who are interested in translating culture from one language into another. Moreover, it is significant for literary translators to apply several procedures while translating literature.

Objectives of the Study:

This study aims at:

- 1- Identifying adaptation procedures used by undergraduate students of UST.
- 2- Highlighting the problems encountered by undergraduate students of UST using adaptation procedures while translating some selected English short stories.
- 3- Exploring some solutions for the problems encountered by undergraduate students of UST.

Questions of the Study:

- 1- What are the adaptation procedures used by undergraduate students of UST?
- 2- What are the problems encountered by undergraduate students of UST using adaptation procedures while translating some selected English short stories?
- 3- What are the solutions for the problems encountered by undergraduate students of UST?

Approach of the Study:

This study adopts a qualitative and quantitative approach. The tool of collecting data is a translation test of eight cultural sentences taken from three short stories: (*The Tell Tale Heart* by Edgar Allan Poe, 1843, *The Killers* and *Today is Friday of the Complete Short Stories* by Ernest Hemingway, 1977). The sample of the study consists of twenty participants of level four at UST. The test is given to the selected sample of the undergraduate students at UST to translate. The validity of the study is achieved through submitting the standard translation of the selected sentences from the above-mentioned short stories to two professors of English to check the accuracy of the translation and they approved it. The sample is limited to one university due to the problem of the checking point and the limited freedom to go to fro the city during the unstable situation of war going on in Taiz.

Theoretical Framework of the Study:

Klingberg's theory of adaptation (1986) is the theoretical framework for this study. As cited in Asghair M. & Salmani B. (2016), Klingberg mentions two main pedagogical objectives: first, the aim of giving the readers a text

that they can understand. Second, the aim of this contributes to the development of the reader to have a set of values. Both Shavit and Klingberg take a limited view of adaptation: they consider adaptation a negative issue in itself, a sign of disrespect for children. They see a translation as the same as its original, without recognizing that translation involves adaptation and domestication, too. Klingberg (1986) mentioned these procedures of cultural adaptation procedures in which Klingbergs' defines each:

- 1- Explanation outside the text is a process or procedure for adding an explanation that the writer intends to hide for reasons such as metaphor etc. This procedure helps to express translations that effectively bridge cultural and contextual gaps.
- 2- Explanatory is a process or procedure that produces translations that are both culturally relevant, accurate and it clarifies the context of such texts.
- 3- Simplification is a process or procedure that simplifies some terms that do not express the intended and emotional meaning of the original texts.
- 4- Localization is a process or procedure that simplifies the original text and makes it more suitable to the Arabic language's style, which the Arab people can understand easily.
- 5- Rewording is a process or procedure that creates translations that are both faithful and emotionally resonant, enriching the reader's experience.
- 6- Deletion and addition are both procedures of adaptation that omit some terms that are not culturally acceptable and add some appropriate options to work with.
- 7- Substitution equivalence of culture in TL is a procedure of adaptation that provides alternative terms to suit the target culture and shows creativity by using it.
- 8- Substitution of rough equivalence in the culture of the TL is a procedure of adaptation that gives alternative terms of rough words that are culturally suitable even if it sometimes tends to get rid of the whole sentence and replaces it with apt words.

Previous Studies:

Asghari, M. & Salmani, B. (2016) investigated the implications of different adaptation procedures in children's literature. The study claimed that the process of adaptation in translating children's literature should consider the level of target text reader's knowledge and their understanding. They used

quantitative and a comparative analytic type by two translations done by Bahman Rostam Abodi and Hasan Akbarian from Iran. They found that adaptation could not fulfil the ideal expectations of a traditional form of translation. The meaning sometimes is totally different from that of the original text and the context is changed in some parts. To this end, the overall perspective of the study suggests to avoid using adaptation unless there is a great need or necessity to use it. As seen in most of the examples, children's literature is very different from that of the adults. Adaptation can sometimes be used as a useful tool to help the translators avoid different problems related to children's cultural knowledge from a different country, morality, religious backgrounds, dominant policy in a country, their psychological sensibility, etc.

Khazrouni (2017) highlighted the importance of adaptation in translation. To convey the message, translators need to take into account not only the text, but also extra linguistic factors such as the target audience. Khazrouni claimed that adaptation is an unavoidable translation strategy when dealing with texts that are loaded with religious and cultural themes. The translation task becomes even more challenging when dealing with children's literature as the audience is children whose comprehension, experience and world knowledge are limited. The study used the Arabic translation of the short story *Christmas Every Day* by William Dean Howells (1837- 1920) as a case study. The study focused on the issue of adaptation. i.e., the source text should be adapted to the target language audience's social and cultural environment.

In every translation, there are losses and sacrifices. In some cases, translators need to sacrifice the original text for the sake of producing an intelligible and appropriate text for the target readers. Adaptation is the strategy used to translate the *Christmas Every Day* short story. He found that the translation appears as an abridged version of the source story because the researcher believes that translation is a creation. Though many scholars continue to regard adaptation as a negative phenomenon, adaptation is a necessary strategy that needs be used whenever there is a cultural issue.

Adam, S.H. (2019) aimed to figure out the strategies of translation applied in the translation of *The Kite Runner* and which strategy is dominant in the translation. Adam used a descriptive qualitative approach with the content analysis that uses textual and comparative analysis of the original version of the novel *The Kite Runner* from Indonesia. Adam found that there were (715)

instances of translations using two procedures proposed by Vinay and Darbelnet; the strategy of direct translation and oblique translation. Moreover, that translation through the oblique strategies was more related to the understanding and culture of the target text reader. According to these strategies, the messages of the SL can be understood and accepted by the readers of the TL. This can be seen from the various techniques of translation chosen by the translator, such as the transposition technique, modulation, equivalence, and adaptation technique. Domestication in the translation of *The Kite Runner* is also very influential in the equivalence of meaning, the equivalence that is more inclined towards dynamic equivalence.

Helen, W. L. (2019) described the process of the translation and cross-cultural adaptation of the Falls Efficacy Scale-International. It was translated into Thai using ten steps, including translation and back-translation as well as checking with experts and the target audience to ensure cultural equivalence. Challenges with some wordings and cultural differences in daily life were identified and addressed with procedures to manage them so that an appropriate version of the tool was developed and ready for future research with community-dwelling Thai elder/ adults. Helen used the qualitative method and interviews of five bilingual translators from Thailand. Helen found that the FES-I (Thai) version was demonstrated to have cross-cultural conceptual, semantic, and content equivalence with the original FES-I, with some minor adaptations.

Omar, L. I. (2021) aimed to investigate Kamil Kilani's Arabic adaptation of *King Lear* as a model to translate for children. Kilani's adaptation highlighted children's literature as an independent creative literary form, which mixes different genres in one text and embraces a high-culture adaptation model of acculturation. Although Kilani's translations of Shakespeare are dressed as adaptations. She used comparative and descriptive methods. She used research questions of descriptive translation studies from the Sultanate of Oman. The study found that Kilani's adaptation provided a novel model of adaptation, which departed from the omnipresent cultural adaptation model and replaced it with a model of acculturation through translation. This goes contrary to the expectations of earlier research about translating for children. It is widely assumed that translating for children is expected to embrace an enculturation model, which consecrates the values of

the target text (TT) at the expense of the ST's cultural content. According to the poly system theory, this is what gives children's literature its periphery nature. Kiana's translations could not see children's literature as a periphery literary form. Rather, Kiana's adaptation highlighted children's literature as an independent creative literary form, which mixes different genres in one text and embraces a high-culture adaptation model of acculturation.

Supsiadji, M. R. & Mirahayani, N. K. (2021) investigated how student translators process technical terms, in this case, the literary terms, found in the SL text, and what procedures they adopt to get the SL terms expressed in the TL. Considering Dooga's discussion on functional approach in translation, the translation should focus on producing comprehensible TL terms. It reported one stage of a whole translation process of academic text from English into Indonesian. They used the descriptive qualitative method. They gave the text to sixteen students from Germany. They found that four strategies are used by student translators: first, the technical terms are not translated (borrowing). Second, the technical terms are partially translated (thus borrowing with adaptation). Third, the technical terms are literally translated (translation emphasizing on form), and fourth, the technical terms are equivalently translated into the target language.

Faniran, K. F. (2022) aimed to examine how adaptation can be described as a twin concept in literature and translation. This study also attempts to explicate the areas of convergence and divergence in the concept and application of adaptation in literature and translation studies. This study adopted descriptive, narrative and expository methods where it describes, narrates and reveals the necessary issues on adaptation as a technique in both literature and translation. This study adopted Skopos theory, which is formulated by the German translator, Hans Vermeer in 1970's. The study concluded that Adaptation makes the old literary work popular and marketable because it is a trend to the original work. Literary adaptation that is done rightly has more advantages than disadvantages according to this study. One of the common reasons a book or story is adapted is because the characters in that story are already well known and this helps the adapted text. Adaptation will remain relevant in all fields of arts as long as the concept of masterpiece is adapted into the current trends in literary and translation studies. The concept will continue to be significant all over the world.

Many studies have dealt with adaptation procedures while investigating the translation of literature of children. A few studies were done on translating cultural issues in English short stories into Arabic by Arab translators using Klingberg's adaptation procedures. This study tackles this issue extensively.

Data Analysis and Discussion:

The analysis deals with UST undergraduate students' translation of some English short stories regarding their use of the procedures of adaptation. The analysis is content analysis. The content of the translations in the target language is analysed based on the adaptation procedures of Klingberg. This analysis focuses on each procedure alone without linking one procedure to another. Thus, the back translation clarifies the ambiguous Arabic translations of the selected sentences and clarifies the wrong use of the procedures of adaptation.

Sentence No. 1, "you tried the red" From *Today is Friday*. It refers to a specific wine, which is a culturally specific concept "kind of Alcohol". Mainly 25% of the sample tried to make the meaning clearer for readers. They looked for the actual meaning of the sentence itself, but they did not attempt to use the procedure of adaptation "Substitution Equivalence of Culture in TL". They translated the sentence into the following:

Table (1) Translation of Sentence No. 1

Student's translation	Back Translation	Procedure
P1 لقد جربت شرب الخمر.	I tried drinking alcohol.	Substitution equivalence in the culture of TL
P2 جربت شرب النبيذ الأحمر.	I tried drinking red wine.	
P3 جربت النبيذ الأحمر.	I tried red wine.	
P4 جرب النبيذ الأحمر.	Try red wine.	
P5 جربت الخمر.	I tried alcohol.	

In Table 1, the translations are linguistically accurate but not culturally acceptable by Islamic culture since wine is forbidden in Islam and in foreign cultures, drinking wine is a part of their daily life. The direct mention of wine (النبيذ او الخمر) may offend readers from conservative backgrounds where alcohol is not allowed. Students failed to use the procedure 'Substitution Equivalence of Culture TL', and substitute it according the source culture, for several reasons. First, lack of cultural awareness. Second, they did not fully understand the procedure (limited understanding). Third, lack of creativity, taken into consideration that adaptation in literature requires creativity.

Table (2) Translation of Sentence No. 1

Students' Translation	Back Translation	Procedure
p6	تجرب الصعوبات (التحديات).	You are trying the difficulties.
P7	تحاول فعل المستحيل.	You are trying to do the impossible.
P8	أنت تحاول بلا جدوى.	You are trying in vain.
P9	تحاول الخوض في الصعاب	Trying to go into troubles.
P10	أنت تحاول بجهد.	You are trying hard.
P11	قد حاولت المخاطر	I have tried risks.
P12	حاول أن لا تيأس.	Try not to despair.
P13	لقد حاولت بكل ما أوتيت من قوة.	I tried with all my might.
P14	لقد تجاوزت الأشياء الخطيرة.	I got over the dangerous things.
P15	حاول مرة أخرى.	Try again.
P16	لقد حاولت جاهدا.	I tried hard.

Wrong substitution equivalence in the culture of TI

In Table (2), however, the back translations of the student's different translation are very different due to the lack of knowledge of such American phrase (red) but it seems that they were creative and very careful of using such different translations. Students adapted the phrase so heavily because they wrongly used the procedure "substitution equivalence in the culture of TI", which is due to the limited understanding of the procedure itself which it lost its connection to the source sentence (you tried the red).

Table (3) Translation of Sentence No. 1

Students' translation	Back Translation	Procedure
P17	جرب الأحمر.	Try red.
P18	جرب اللون الأحمر.	Try the colour red.
P19	جرب الأحمر.	Try red.
P20	جربت ارتداء اللون الأحمر.	I tried wearing the colour red.

Literal translation

In Table (3), students used literal translation, because they lacked Knowledge of foreign culture. They did not recognize the need for the adaptation procedure and literally transferred (red) as a color rather than as a metaphor of (juice) whereas by using the procedure of substitution equivalence in the culture of TI, they can adapt it as "جربت عصير التفاح" "garabt asir altofah" which is creative with cultural awareness of Arabic culture to avoid the exact foreign culture. It is "I drink an apple juice" as cultural substitution in the TL.

So, (25%) of the sample did their best to have Substitution equivalence in the culture of TL, whereas (50%) of the sample tried wrong substitution equivalence in the culture of TL and 25% of the sample translated without any attempt to have any procedure of adaption; just literally translated. **Sentence No. 2,**"Roman soldiers were talking about Jesus during his crucifixion. He was pretty good in there today" from *Today is Friday* by Ernest Hemingway. 'The Roman soldier' refers to Jesus during his crucifixion and his demeanor on the cross. This line reflects the soldier's casual, the indifferent attitude, which contrasts sharply with the gravity of the event. Readers unfamiliar with the context of the story need clarification about who is "he" and the significance of "in there" referring to the crucifixion scene. The standard translation of the text is:

"كان الجنود الرومانيون يتحدثون عن صلب المسيح" لقد كان جيدا هناك" من حديث الجنود اتضح اللامبالاة

تجاه الحدث".

Only (25%) of the sample reflected the image by highlighting the procedure "Explanation outside the Text" and they are the exact meaning of such context Such as:

Table (4) Translation of Sentence No. 2

Students' Translation	Back Translation	Procedure
P1 كان الجنود الرومان يتحدثون عن عيسى أثناء صلبه وقالوا إنه كان جيدا هناك (عبارة أو نموذج جيد).	The roman soldiers were talking about Jesus during his crucifixion and said" he was good in there" (good model).	Explanation outside the text
P2 كان عيسى متماسكا وجيدا هناك. من كلام الرجال الرومانيون اتضح اللامبالاة تجاه الحدث	Essa was composed and good in there. From the roman soldiers' words, it shows the indifference towards the event.	
P3 كان عيسى جيدا هناك. من حديث الجنود الرومانيون يبين النص اللامبالاة أثناء صلب المسيح.	Essa was good in there. From the roman soldiers' speech, the indifferences during the crucifixion present	
P4 كان الجنود يتحدثون عن صلب عيسى "هو كان سعيدا هناك".	The soldiers were talking about Jesus's crucifixion "he was happy in there"	

In Table (4), these explanations enrich the reading experience by shedding light on the deeper meaning of Hemingway's concise dialogue and broader cultural and historical implications. (25%) of the sample had used "explanation outside the text" procedure to explain the hideous feeling of the soldier towards the event, and they succeeded except student number one who adapted it incorrectly by using the procedure. The different translations of these students compared to the standard translation are not wrong because they had conveyed the indifference of the soldiers towards the action.

Table (5) Translation of Sentence No. 2

	Students' Translation	Back Translation	Procedure
P5	كان عيسى ممبزا في هذه الأيام.	Jesus was remarkable in these days.	Literal translation
P6	تحدث الجنود الرومانيين عن المسيح اثناء صلبه "لقد كان رائعاً في ذلك اليوم".	The Roman soldiers spoke about Christ during his crucifixion: "He was amazing that day.	
P7	كان أداؤه جيداً في ذلك اليوم.	He performed well that day.	
P8	إنه كان جيد جداً هناك.	He was very good there.	
P9	كان جميل جداً اليوم.	He was very beautiful today.	
P10	لقد كان جيداً هناك اليوم.	He was good there today.	
P11	لقد كان جيد جداً.	He was very good.	
P12	كان الجنود الرومان يتحدثون عن يسوع أثناء صلبه لقد كان جيداً جداً هناك.	he Roman soldiers were talking about Jesus during his crucifixion: "He was very good there".	
P 13	كان المسيح عيسى جيداً اليوم.	Christ Jesus was good today.	
P 14	كان الجنود الرومانيون يتحدثون عن عيسى عند صلبه "لقد كان الامر جيد جداً حينها".	The Roman soldiers were talking about Jesus at his crucifixion: "It was very good then.	
P 15	لقد كان جيد جداً في ذلك اليوم	He was very good that day.	
P 16	كان شخصاً جيداً في تلك الأيام بالنسبة لنا.	He was a good person in those days for us.	
P 17	كان جيد جداً هناك.	He was very good there.	
P 18	لقد كان جيد جداً في ذلك اليوم.	He was very good that day.	
P 19	لقد كان جيداً هناك.	He was good there.	
P 20	يبدو اليوم أفضل من كل يوم.	Today he seems better than any other day.	

In Table (5), 75% of the sample did not reflect the image that the narrator wanted to be added. They assumed that sticking closely to the original text (literal translation) is the most accurate method without paying attention to the difference in culture. However, 'additional explanation outside the text procedure' is necessary to preserve the accurate cultural meaning. In addition, these students who are not familiar with the background of 'Roman Soldiers' did not recognize the need of this adaptation procedure. Therefore, these translations are full of ambiguity about "What is the action?" or it seems a common action which is not due to acknowledge adaptation as a strategy to transfer this cultural context.

Sentence No. 3, "He had the eye of vulture" taken from *The Tell Tale Heart* by Edgar Allan Poe. This metaphor is a suitable example of 'explanatory procedure' proposed by Klingberg to be used while translating the story. By using this metaphor, Poe conveys the narrator's intense, irrational fear and hatred of the eye, which he believes represents something evil and death. The standard adaptation of this sentence is "عيناه كالنسر كرمز للموت، يجب التخلص منها"، Translating metaphor is problematic since it differs from one cultural context to another. The following tables present the translations of the sample.

Table (6) Translation of Sentence No. 3

	Students' Translation	Back Translation	Procedure
P1	عينه كالنسر رمز للموت الذي يجب التخلص منه ليحقق السلام الداخلي.	His eyes, like an eagle's, symbolize the death that must be overcome to achieve inner peace.	Explanatory

In Table (6), only one participant used the 'Explanatory procedure' as a form of adaptation. The student transfers the exact feeling of the narrator that he did not describe his eye as "piercing eye". Hence, this procedure clarified the context of the sentence itself. It showed student's experience to deal with metaphors and adaptation procedures presenting his creativity, which the student did it. Yet, this metaphor is translated into a simile that leads to a bit loss of the meaning. This loss of meaning is compensated through the use of 'رمز الموت' as an explanatory procedure.

Table (7) Translation of Sentence No. 3

Students' Translation	Back Translation	Procedure
P 2	إنه شخص جشع.	He is a greedy person.
P 3	كان لديه نظر قوي.	He had a strong vision.
P 4	عينك نظر قوي.	Your eyes have sharp vision.
P 5	لديه نظر ثاقب.	He has a piercing gaze.
P 6	لديه عينان حادة النظر.	He has sharp eyes.
P 7	لقد كان شخص متوحش.	He was a savage person.
P 8	لديك عين ثاقبة.	You have a keen eye.
P 9	لديه انتباه شديد.	He has intense attention.
P 10	شديد الانتباه.	He is highly alert.
P 11	لديه نظرة ثاقبة.	He has a penetrating insight.

 Misunderstanding
of the context

In Table (7), the translations of this metaphor are false because the narrator is not describing his eye as "piercing eye" but an evil eye that he had to pull it. 50% of the sample (lay translators) failed due to misunderstanding the source text's cultural context and the limited knowledge of the procedure "Explanatory". Moreover, they are influenced by the Arabic cultural context of the 'Eye'. They do not realize that adding a brief explanation of the metaphor "Eye of Vulture" could clarify the intended meaning for target audiences. In addition, the impact of cultural gap results in a loss of original metaphor's impact and emotional weight. Such translations of the metaphor of Vulture's eye indicate negative as well as positive views. Such false translations indicate the lack of cultural awareness of the SL text of the short story by Edgar A. Poe.

Table (8) Translation of Sentence No. 3

Students' Translation	Back Translation	Procedure
P 12	كان يمتلك عينا كعين النسور.	He had the eye of vulture.
P 13	لديه عيون كالنسر.	He had the eyes of vulture.
P 14	لديه عيون كالنسر.	He had the eyes of vulture.
P 15	كان لديه عين النسور.	He had the eye of vulture.
P 16	لديه عيون كعيون النسور.	He had the eyes of vulture.
P 17	لديه عين النسور.	He had the eye of vulture.
P 18	لديه عينان كالنسر.	He had the eyes of vulture.
P 19	لديه عيون النسور.	He had the eyes of vulture.
P 20	لديه عين النسور.	He had the eye of vulture.

 Literal
translation

In Table (8), (45%) of the sample overemphasized the use of literal translation, which does not render the actual feeling and the accurate meaning of the narrator because they avoid adding explanation notes, less that it could be seen as altering the source text or unnecessary information. It is totally a wrong and misunderstood translation. This sentence is mostly mistranslated by the sample of the study.

Sentence No 4, "True-nervous -very, very nervous, very dreadfully nervous I had been and am: but why will you say that I am mad?" from *The Tell Tale Heart* by Edgar Allan Poe. The killer shows a state of mental disorder while justifying the crime that the killer committed and denying that others pretended to be insane. Regarding this sentence, 30% of the sample used the procedure "Localization" which allows easier comprehension by adapting vocabulary, sentence structure and idiomatic expressions to the target audience. The standard translation of the sentence is نعم لقد كنت متوترا ولازلت هكذا "ولكن لما تتعتوني بالجنون؟".

Table (9) Translation of Sentence No. 4

	Students' Translation	Back Translation	Procedure
P1	نعم لقد كنت قلقاً للغاية ولا زلت هكذا ولكن لماذا يتعتوني بالجنون؟	True, I was worried and am but why do they call me crazy?	Localization
P2	صحيح لقد كنت قلقاً جدا ولا زلت كذلك ولكن لماذا يقولون اني فقدت عقلي؟	True, I was very worried and still but why do they say I lost my mind?	
P3	أجل كنت متوتراً بل وجدا ومتوتر بشدة ولكن لماذا ستقول اني مجنون؟	Yes, I was nervous and very nervous but why do you say I lost my mind.	
P4	اني كنت شديد التوتر ومتوترا للغاية حتى اني كنت أعيش في حالة من رعب فظيع فما الذي يجعلكن تقولون اني مجنون؟	I was very nervous that I was in a terrible state of terror so what makes you say I am crazy	
P5	نعم كنت قلقاً للغاية وبشكل فظيع ولكن لماذا يصر الناس بالقول اني فقدت عقلي؟	True, I was very worried but why do people insist that I lost my mind	
P6	لقد كنت متوترا للغاية ولا زلت هكذا ولكن لماذا تقولون اني فقدت عقلي؟	I was very nervous and still so why do you say I lost my mind	
P7	صحيح، كنت متوتر لقد كنت ولا زالت عصيبي تخيفني جدا ولكن لماذا تقول عني اني مجنون؟	Right, I was nervous, I was and still am, my nervousness is scaring me so much but why do you say I am crazy.	

In Table (9), these translations localize the language to a modern or culturally Arabic specific setting while maintaining the original story's tone, meaning and suspense which are very close to the standard adapted translation. (35%) of the sample did not translate the original meaning literally. They used the procedure of localization which makes it easier for the Arabic reader. *قلقًا للغاية، متوترًا للغاية، فقدت عقلي* are localized Arabic words. This shows the creativity of adapting such texts, which transfers the narrator's tone of fear in the short story, *The Tell Tale Heart* by Edgar Allan Poe. They exceeded to utilize localization as a procedure.

Table (10) Translation of Sentence No. 4

Students' Translation	Back Translation	Procedure
P8 صحيح كان عصبيًا للغاية وبشكل مرعب وما زلت كذلك ولكن لماذا تصرّون على اني مجنون؟	Yes, he was very nervous, extremely nervous, and even terribly nervous, and I still am, but why do you insist that I am crazy?	Grammatical Equivalence error & literal translation
P9 أنت متعصب بشكل كبير هل تريد القول اني مجنون.	You are extremely fanatical; do you want to say that I am crazy.	
P10 نعم لقد كنت عصبي وعصبيًا للغاية وبل كنت عصبي بشكل فظيع ولا زلت ولكن لماذا تقول على اني مجنون.	Yes, I was angry, extremely angry, and I still am, but why do you call me crazy?	
P11 لقد كنت متوترًا جدًا وهو كان متوترًا لست مجنون مثلما تقول أنت.	I was very anxious, and he was anxious. I am not crazy as you say.	
P12 هذا صحيح كنت عصبيًا وعصبيًا جدًا ولكن لماذا قلت اني مجنون.	That's right, I was nervous, very nervous, but why did you say I am crazy.	
P13 صحيح كنت عصبي وعصبي جدًا ولكن لماذا تقولون اني اصبت بالجنون.	Yes, I was nervous, very nervous, but why do you say I have gone mad.	
P14 صحيح اني عصبي جدًا وعصبي لحد كبير ولكن لا تقول اني مجنون.	It's true that I am very nervous, extremely nervous, but don't say that I am crazy.	
P15 لقد كنت متوترًا وهو كان متوترًا بشكل فظيع لكن لماذا ستقول اني مجنون	I was anxious, and he was terribly anxious, but why would you say that I am crazy.	
P16 غاضب وغاضب جدًا وغاضب بشكل كبير، إنه انا ولكن لماذا تتعوتني بالجنون	Angry, very angry, extremely angry-that is me! But why do you call me crazy.	
P17 نعم صحيح لقد كنت متوترًا جدًا ومتوتر وهو كان شديد التوتر ولكن لماذا تقول اني مجنون.	Yes, it's true, I was very, very anxious, and he was extremely anxious, but why do you say I am crazy?	

	Students' Translation	Back Translation	Procedure
P 18	صحيح كان غاضبًا جدًا وبشكل رهيب كنت كذلك ولا زلت ولكن لماذا تقول اني مجنون.	Yes, he was very angry, terribly so. I was like that, and I still am, but why do you say I am crazy?	
P 19	هو غاضب جدًا وهذا ما يجعلني غاضبًا لذا لا تسأل لماذا انا منزعج.	He is very angry, and that makes me angry, so don't ask why I am upset.	
P 20	نعم كنت عصبي وهو كذلك ولا زلت ولا تقول اني مجنون.	Yes, I was nervous, and so was he, and I still am, but don't say that I am crazy.	

In Table (10), by reversing the killer's justification words, 65% of the sample had attempted to be more appropriate to transfer the killer's terrifying feeling but they had the problem of grammatical equivalence. This is because they referred to different people rather than the narrator himself. Some of them failed to render the meaning of "angry" into 'he was afraid and tense' due to these reasons. First, the student's unawareness of localization procedure and how to use it. Second, the lack of creativity, actually localization requires a degree of creativity to reproduce the texts in a way to keep the original's essence in the target language; Arabic. Third, the overemphasis on literal translation that they thought it is the best way to preserve the original meaning. Moreover, the grammatical errors, like the incorrect sentence structure, committed by the sample regarding the above sentence led to these literal translations.

Sentence No. 5, "It is the beating of his hideous heart" From *The Tell Tale Heart* by Edgar Allan Poe. This sentence expresses a sense of horror and guilt, with the adjective "hideous". The standard adapted translation of this text is "إنه صوت قلبه الرهيب ينبض بإيقاع مرعب جدا".

Table (11) Translation of Sentence No. 5

	Students' Translation	Back translation	Procedure
P1	إنه صوت قلبه المفرع، ينبض بإيقاع مرعب.	It is the terrifying sound of his heart, beating with a dreadful rhythm.	Rewording
P2	إنه ينبض بشكل رهيب ولا يحتمل.	It beats in an unbearable, horrific way.	
P3	إنها دقات قلبه البشع، القلب الذي يحمل في طياته كل أعباء الذنب والرعب.	The pounding of his grotesque heart carries all the burdens of guilt and fear.	
P4	إنه نبض قلبه المخيف.	It is the frightening pulse of his heart.	

In Table (11), 20% of the sample used the procedure "Rewording", students replaced "hideous" with "dreadful" and "beating" with "sound" or "pulsing" which underscore the oppressive and inescapable nature of the noise. Whereas, the last two translations are not the exactly written translation but this text transfers the accurate meaning and the actual feeling of the killers that expressed exactly by the sample. The rewording still conveys the narrator's tortured state and the inescapable nature of the heartbeat, suggesting that the heart is not just a physical object but also a symbol of his overwhelming guilt.

Table (12) Translation of Sentence No. 5

Students' Translation	Back translation	Procedure
P5	إنه نبض قلبه البغيض	It is the hateful beat of his heart.
P6	قلبك البشع الأسود	Your grotesque black heart.
P7	إنه صوت نبضات قلبه البشع	It is the sound of his hideous heartbeats.
P8	إنها نبضات قلبه الشنيع	It is the ugly throbbing of his heart.
P9	إنها نبضات قلبه القبيح	It is the repulsive beat of his heart.
P10	إنها نبضات قلبه البشعة.	It is the horrible rhythm of his heart.
P11	إنه نبض قلبه البشع.	It is the grotesque throb of his heart.
P12	إنها دقات قلبه الجشعة.	It is the greedy pounding of his heart.
P13	قلبه ينبض بسرعه.	His heart beats rapidly.
P14	إنها دقات قلبه البغيضة.	It is the loathsome throbbing of his heart.
P15	إنه نبض قلبه البشع القبيح.	It is the repulsive, hideous beat of his heart.
P16	إنها دقات قلبه البشع.	It is the grotesque rhythm of his heart.
P17	إنها نبضات قلبه البشعة.	It is the disgusting throbbing of his heart.
P18	إنه لقلبه القبيح.	It is his ugly heart.

Literal translation

In Table (12), 70% of the sample could not reflect the fear and guilt the narrator had felt. These translations are literal that students believed that stick as close as possible to the original text to ensures accuracy. This led to the lack of emotional intensity and failed to capture the symbolic depth of source text into the target text. Moreover, this is due to lack of creativity and training to utilize the adaptation procedures. This sentence "It is the beating of his hideous heart" showed the importance of using "Rewording" as an adaptation procedure.

Table (13) Translation of Sentence No. 5

	Students' Translation	Back translation	Procedure
P19	إنه في حالة من الاضطراب الانفعالي.	He is in a state of emotional turmoil	Interpretative translation
P20	إنها مشاعره الجافة قلبه ممتلئ بالمشاعر السيئة.	It is his dry emotions-his heart is full of bad feelings.	

In Table (13), 10% of the sample reworded the above sentence wrongly. Accordingly, it loses the symbolic and psychological depth of the source text, the actual feeling of the narrator and the accurate meaning of the sentence itself. They used interpretative translation. In literature, it is important to maintain the tone and the intended meaning of the text. However, the students betrayed the intended meaning of the sentence violating the correct rewording procedure.

Sentence No. 6, "The two men entered and looked around with interest" *From The Killers* by Earnest Hemingway. The writer used the phrase "looked with interest" which implies level of detachment and a lack of emotional engagement. The standard adapted translation of this text is "دخل الرجلان ونظراً" حولهما بتربق وحذر"

Table (14) Translation of Sentence No. 6

	Students' Translation	Back Translation	Procedure
P1	دخل الرجلان ونظرا حولهما بفضول شديد كأنهما يبحثان عن حقيقة غامضة وراء كل زاوية مشحونين بالتوتر والترقب.	The two men entered, looking around with intense curiosity, as if searching for a hidden truth behind every corner, charged with tension and anticipation.	Simplification
P2	دخل الرجلان ونظرا بفضول وحذر تام.	The two men entered, observing with curiosity and complete caution.	
P3	دخل الرجلان ونظراً بحذر وترقب.	The two men entered, watching with caution and anticipation.	
P4	دخل الرجلان ونظرا بفضول تام وحطة.	The two men entered, scanning the surroundings with full curiosity.	
P5	دخل الرجلان ونظرا حول المكان بعناية وحذر.	The two men entered, inspecting the place carefully and cautiously.	

In Table (14), (25%) of the sample used the procedure of 'Simplification'. Students lacked some of the formality while translating this sentence in order to convey the idea that the men are scrutinizing their surroundings. This

'simplification' maintained the tone of the narrators and made it clear that the two men are assessing the situation in a neutral, dispassionate way, which highlighted their cold nature without using complex wording. But the first participant attempted to get full understanding. Yet, the participant failed to express the feeling of the killers that they were about to kill someone not to search for a truth "يبحثان عن حقيقة غامضة".

Table (15) Translation of Sentence No. 6

Students' Translation		Back Translation	Procedure
P6	دخل الرجلان وأخذًا يتطلعان حولهما باهتمام.	The two men entered and looked around with interest.	Literal translation
P7	دخل الرجلان ونظرا بشغف (باهتمام).	The two men entered and looked around with interest""passion.	
P8	دخل الرجلان ونظروا حولهما بشكل دقيق.	The two men entered and looked around with careful	
P9	دخل الرجلان ونظرا بأعجاب.	The two men entered and looked around with interest	
P10	البحث باهتمام	Searching with interest	
P11	دخل الرجلان ونظروا حولهما باهتمام.	The two men entered and looked around with interest	
P12	الرجلان دخلوا ونظروا حولهما باهتمام.	The two men entered and looked around with interest	
P13	دخل الرجلان ونظروا باهتمام.	The two men entered and looked around with interest	
P14	دخل الرجلان واحداً يتجولان حولهما باهتمام.	The two men entered and looked around with interest	
P15	دخل الرجلان ونظرا حولهما بأعجاب	The two men entered and looked around with interest	
P16	دخل الرجلان الينا وكانوا ينظرون للأرجاء مبتسمين.	The two men entered and looked around with smile.	
P17	باهتمام.	With interest.	
P18	دخل الرجلين وهما ينظران في الأرجاء باهتمام.	The two men entered and looked around with interest.	
P19	دخلوا الرجال وهم ينظرون حوهم مستمتعين.	The two men entered and looked around with pleasure.	
P20	دخل الرجلين وألقوا نظره حوهم باهتمام.	The two men entered and looked around with interest.	

In Table (15), 75% of the sample used literal translation of word "interest" to "باهتمام" and some "بإعجاب" "like" but this is not the intention of the killers. Moreover, the message is not conveyed accurately. This is due to the lack of

the use adaptation procedures especially simplification which requires careful judgment about what to retain and what to lose. Instead of using simplification, the student translators at UST used literal translation mostly translated into "باهتمام" which is the exact translation of "ترقب و حذر"، Such use of literal translation is a common method used by lay translators.

Sentence No 7, "Sliver beer, bevo, ginger ale" *From The Killers* by Earnest Hemingway. They are kinds of Alcohol. In Arabic culture, alcohol consumption is forbidden due to religious and cultural norms. The apt adapted translation is "شراب التفاح والمانجو والزنجبيل" in which the procedure of deletion and addition should be used to avoid cultural differences of the text.

Table (16) Translation of Sentence No. 7

	Students' Translation	Back translation	Procedure
P1	شراب التفاح والمانجو والزنجبيل.	apple, peach juice and ginger ale.	Deletion & Addition.

In Table (16), 5% of the sample used the procedure of "Deletion and Addition". The student translator simplified the original list of alcoholic drinks to more culturally familiar options as "apple, peach juice and ginger ale" like common drinks in Arabic culture. Deletion and addition helped the translator to avoid the ST culture which is not culturally acceptable for target audiences. Moreover, this enhanced the readability of the target audiences and made them feel normal while reading the target text.

Table (17) Translation of Sentence No. 7

	Students' Translation	Back Translation	Procedure
P2	بيرة فضية ومشروبات حلوة وجعة وزنجبيل.	Sliver beer, bevo, ginger ale.	Literal translation
P3	أنواع كوكتيلات مسكرة وزنجبيل.	Kind of alcohol and ginger ale.	
P4	شركة من البيرة، شراب بيفو وجعة وزنجبيل.	Company of beer, bevo and ginger ale.	
P5	نبيد حار.	Hot wine.	
P6	الجمعة الفضية وبيفو وجعة الزنجبيل.	Sliver beer, bevo, ginger ale	
P7	بيرة فضية.	Sliver beer.	
P8	بيرة ومشروب.	Beer and bevo.	
P9	خمر وزنجبيل.	Wine and ginger ale.	
P 10	كوكتيلات وزنجبيل.	Sliver beer, bevo, ginger ale,	
P 11	بيرة وبيفو وشراب الزنجبيل.	Sliver beer, bevo, ginger ale.	

	Students' Translation	Back Translation	Procedure
P 12	بيرة فضية وبيفو وزنجبيل.	Sliver beer, bevo, ginger ale.	
P13	بيرة فضية وجينجبر ايل.	Sliver beer, bevo, ginger ale.	
P14	كوكتيلات "أنواع الحمر والزنجبيل".	Sliver beer, bevo, ginger ale.	
P15	بيرة وزنجبيل وبيفو.	Sliver beer, bevo, ginger ale.	
P16	بيرة فضية وبيفو وزنجبيل.	Sliver beer, bevo, ginger ale.	
P17	بيرة فضية "تدل على مشروب لونه فضي" بيفو وزنجبيل.	Sliver beer, bevo, ginger ale.	
P18	البيرة القاتلة بيفو وشراب غازي.	Sliver beer, bevo.	
P19	بيرة وزنجبيل.	Sliver beer, ginger ale.	
P20	البيرة الفضية وشراب الزنجبيل.	Sliver beer, bevo, ginger ale.	

In Table (17), (95%) of the sample focused on giving the exact meaning of such words "literal translation", yet are unacceptable in Arabic culture especially Yemeni culture. Using this procedure of "Deletion and Addition" can help translators get rid of the forbidden drinks which have several synonyms in the western culture. The student translators are not creative enough to add or delete and to adapt the content creatively. In addition, students lacked of cultural awareness. This translation is not wrong or cannot transfer the meaning of the ST but to avoid cultural differences, translators should think of one of the adaptation procedures of Klingberg to be mediators between the Western culture and Arabic culture.

Sentence No. 8, " This is a hot town" From *The Killers* by Earnest Hemingway. It conveys a sense of tension and danger. The term "hot" does not refer to temperature but it refers to a place which is dangerous and where risky things happen. The actual adaptation is "إنها مدينة مكتظة بالناس وحيوية".

Table (18) Translation of Sentence No. 8

	Students' Translation	Back Translation	Procedure
P 1	إنها مدينة خطيرة وملينة بالمشاكل.	It is a town full of danger and problems.	Literal translation
P 2	مدينة حارة "مدينة مليئة بالمشاكل والمخاطر".	This is a hot town full of problems and dangers.	

In Table (18), (10%) of the sample captured the intended figurative meaning of "hot" as used in the story. It effectively conveyed the sense of unease and risks in the original text. However, they did not use the procedure "Substitution of rough equivalence in the culture of TL" which is "إنها مدينة"

”مكتظة بالناس وحيوية”. They used literal translation that transfers the sense of fear of such town full of risks as the killers said. It does not guarantee the entire readership including children, because it is unsuitable term to be explored and read by children.

Table (19) Translation of Sentence No. 8

Students' Translation		Back Translation	Procedure
P3	هذه المدينة مليئة بالحيوية والنشاط.	This town is full of vitality and activity.	Substitution of rough equivalence in the culture of TL & Literal translation
P4	إنها مدينة مزدحمة "مكتظة بالناس".	It is a crowded town, packed with people.	
P5	هذه مدينة حامية.	This is a bustling town.	
P6	مدينة ذات حياة "مزدحمة".	A lively and bustling town.	
P7	هذه مدينة صاخبة.	This is a noisy town.	
P8	هذه البلدة حارة طول السنة.	This town is hot all year round.	
P9	إنها مدينة ممتلئة بالسكان.	It is a densely populated town.	
P10	إنها بلدة حارة.	This is a hot town.	
P11	هذه مدينة حارة.	This town is hot.	
P12	هذه مدينة ساخنة.	It is a town with high temperatures.	
P13	هذه مدينة حارة جداً.	This town is very warm.	
P14	إنها مدينة مزدحمة.	It is a crowded town.	
P15	إنها مدينة ساخنة.	It is a town with high temperatures.	
P16	إنها مدينة درجة حرارتها مرتفعة.	It is a town with high temperatures.	
P17	أها مدينة مشهورة.	It is a famous town.	
P18	هذه بلدة حارة "ساخنة"	This is a very hot town.	
P19	أها مدينة مزدحمة.	It is a crowded town.	
P20	أها مدينة حارة.	This is a hot town.	

In Table (19), (90%) of the sample misunderstood the source text but succeeded to use the procedure, which is Substitution of rough equivalence in the culture of TL. These translations guarantee the entire readership including children. Some translators think that adaptation procedures betray the original texts but they help deliver a suitable translation. In addition, it makes the readers feel not intimidated by the term "hot town" referred to by the killers as a dangerous place "place of death". By letting the readers feel confidence while reading such terms that had been adapted by the procedure itself which is the job and the essence of adaptation procedures. 45% of the

sample used Substitution of rough equivalence in the culture of TL to convey the accurate meaning; "أفأمدبنة مككنظة بالناس وحبوبفة" as shown in the above table. However, (50%) of the sample used literal translation, which also guarantee the readership of the target text, but they are not creative enough like the others.

General Findings:

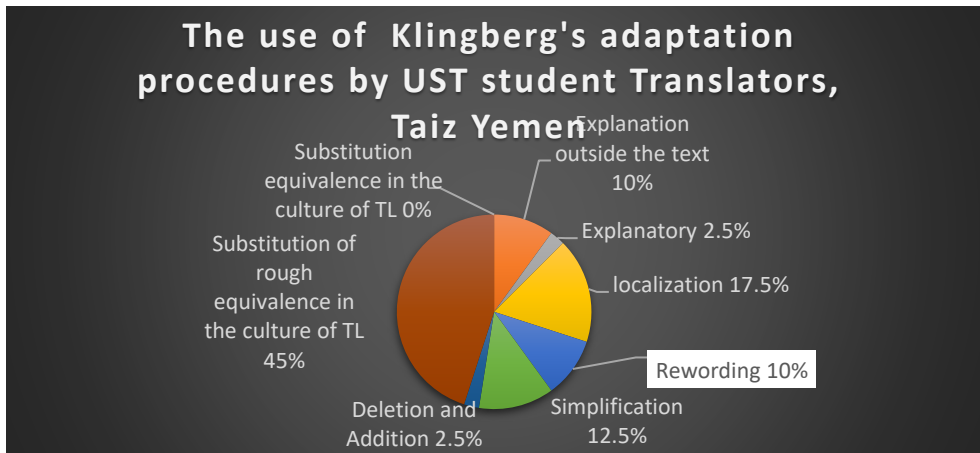


Figure 1: The Use of Klingberg's Procedures by UST Student Translators, Taiz, Yemen

This diagram presents the UST student translators' usage of adaptation procedures while translating selected cultural sentences of English Short Stories into Arabic. The mostly used procedure by UST student translators is substitution of rough equivalence in the culture of TL with (45%) while translating the sentence 'This is a hot town'. This sentence has several varieties in Arabic as shown in the translation of the sample. This is because it is possible to have rough equivalence in the Arabic culture. The second procedure used by student translators is localization with (17.5%).

Localization is easily used by the translators and understood by the audience or the readers of Arabic in the Yemeni context. The third procedure used by student translators is simplification with the degree (12.5%). The procedures of explanation outside the text and Rewording are one of the least procedures used by student translators with 10% for each procedure. The less commonly used procedures used by student translators are explanatory, deletion and addition with (2.5%) for each. Finally, they never attempted to use the procedure substitution equivalence in the culture of TL. This is due to

the literary cultural differences between the SL text and TL text translated by used by student translators. These findings indicate that there is a huge cultural gap between the SL (English) and TL (Arabic) that needs to be overcome through the knowledge and practice of adaptation procedures while translating short stories from English into Arabic. In spite of the fact that the level of the sample of the study is high since they about to graduate from college at the UST, yet their theoretical background is not enough satisfactory. This leads to the need of training in the theories of translation in general and adaptation procedures of Klingberg and others.

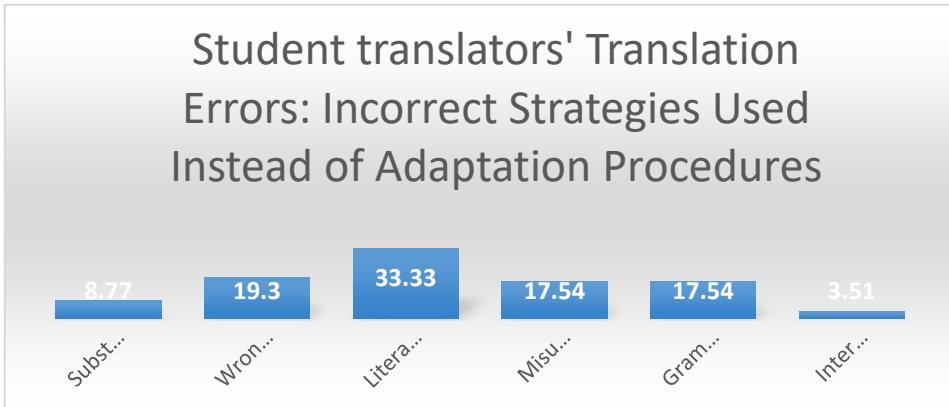


Figure 2: Incorrect Strategies used instead of Adaptation Procedures

This diagram shows the errors committed by student translators of UST who failed to apply adaptation procedures while translating selected cultural sentences from English Short Stories into Arabic. The strategy "literal translation" is the mostly incorrect used strategy UST student translators with (33.33%). The second incorrect strategies used by UST student translators is "wrong substitution equivalence in the culture of TL with (19.30%). The same degree used of problems faced them "strategies" are misunderstanding of the text's context and grammatical equivalence error with (17.54%) for each. The least strategies used by UST student translators is the interpretative strategy with (3.51%) and substitution equivalence in the culture of TL with (8.77%).

These mistakes committed by UST student translators distorted the cultural meaning of the culturally specific sentences selected from the above-mentioned short stories by Edgar Allan Poe and Earnest Hemingway. Literal translation indicate that the UST student translators are still lay translators. They lack theoretical background, training and practice. Moreover, they did

their best to look for cultural equivalence in the TL but they failed. Finally, this does not mean that they could not use the adaptation procedures of Klingberg. The diagram of these procedures above indicate that they have used these procedures while translating from English into Arabic.

This study introduced some solutions for these problems encountered by the sample of the study. First, universities should introduce cultural studies as a core component of translation, focusing on cultural nuances whether sensitive or insensitive. Second, universities should create specialized workshops on adaptation procedures and other theoretical issues in translation. Third, Translation syllabus at universities should incorporate creative writing and improvisation exercises into translation courses to create flexibility. Forth, teaching students how to analyze the source text's cultural, emotional context thoroughly. Finally, scholars should be motivated to conduct further studies on adaptation, exploring its nuances in various genres and cultural context.

Conclusion:

Adaptation is a strategy of translation that translators tend to use while translating culturally specific texts like short stories. It is a recreation of some prose literary texts from a source text (ST) to suit the culture of target language (TL). The study concludes that student translators succeeded in using Klingberg's adaptation procedures with variant percentages. The mostly used procedure by UST student translators is 'substitution of rough equivalence in the culture of TL'. The less commonly used procedures used by the UST undergraduate student translators are 'explanatory, deletion and addition'. 'Substitution equivalence in the culture of TL' is never attempted to be used by the UST undergraduate student translators. The study concludes that Klingberg's procedures help translators overcome the difficulty of translating culture in the genre of short stories besides translating literature as proposed by Klingberg (1986).

The study concludes that the problems encountered by the undergraduate student translators are: First, the lack of creativity by translators to transfer the cultural differences between English and Arabic while translating short stories. Second, lack of culture awareness with no experience of such cultural terms in the above-analysed short stories. Third, limited knowledge of adaptation procedures when and where to be used. Forth, the overuse of literal

translation is another problem that the study proves to be the mostly committed mistake by the sample of the study. Finally, students misunderstood the context of certain texts in the source text due to the lack of the culture of the other. This study introduced some solutions for these problems encountered by the undergraduate student translators at the UST, Taiz, Yemen.

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